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"DOCTOR WHO"

SERIAL 5J

EPISODE 1: 'DESTINY OF THE DALEKS'

by

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"DOCTOR WHO" EPISODE 1: 'Destiny of the Daleks'

CAST:

DOCTOR WHO
ROMANA
TYSSAN
LAN
AGELLA
MALE PRISONERS (4)
FEMALE PRISONERS (2)
MALE BODY
THE DALEKS
K9

SETS:

Tardis
Ruined Building
Underground Chamber
Open Area and Superstructure

TELECINE:

Cliff Face
Rocky Terrain (various)
Ruins

MODEL SHOTS:

Spacecraft Landing

Ep 1

/RUN TK43/

TELECINE SEQ. 1

Opening titles
Dur: 00'32"

s/i
TJ1
DESTINY OF THE DALEKS /

s/i
TJ2
by TERRY NATION /

s/i
TJ3
PART ONE /

/RECORDING BREAK/

"DOCTOR WHO"

EPISODE 1: 'DESTINY OF THE DALEKS'

by

Terry Nation

/1A 2A-B 3A-B/

1. INT. TARDIS.

200. 1 A / (UPSTAGE RIGHT,
MWS DOCTOR b/g rt, BLOCKING THE
crab left, K9 thru frame TARDIS SCREEN
1-4 to 2S K9 f/g rt, IS A CHEVAL
DOCTOR b/g left MIRROR.

DOWNSTAGE, THE
DOCTOR IS
TINKERING WITH
K9)

(2 next)

(2)

DOCTOR: What a brain. What a brain.

(K9 coughs)

DOCTOR: Do that again.

(K9 coughs)

DOCTOR: Say Ah.

K9: Ah.

201. 2 A DOCTOR: Ah. How can a robot get
2S past DOCTOR f/g lt, laryngitis? What do you need it for?/
ROMANA in b/g rt Romana!

ROMANA: (LALLA WARD MODEL ENTERS) Doctor

202. 3 A DOCTOR: The dog's got laryngitis.
MS DOCTOR I wonder if you could...(HE STOPS)/
203. 2 A Sorry, I thought you were Romana.
As before /Have you seen her?

(SUDDENLY DOES DOUBLE TAKE
ON HER)

204. 3 A /What are you doing here?
As before. Pan DOCTOR
rt, crab lt, widen to
2S ROMANA rt,
DOCTOR left, mirror
f/g rt

ROMANA: Regenerating. Do you like it?

(SHE LOOKS AT HERSELF IN
THE MIRROR)

DOCTOR: Regenerating? What are you
talking about? Only Time Lords
regenerate. Look, it's awfully nice
to see you Princess Astra, but how
did you...

ROMANA: I'm Romana.

(THE DOCTOR
STARES AT HER,
AND WITH A
TIME LORD'S
FACILITY FOR
RECOGNISING
OTHER TIME
LORDS NO MATTER
WHAT THEIR
OUTWARD
APPEARANCE,
RECOGNISES
THE TRUTH OF
THIS)

THE DOCTOR: Ah

K9: Ah

DOCTOR: What are you doing in that body

ROMANA: Regenerating. Do you like
it?

THE DOCTOR: You can't wear that
body.

ROMANA: I thought it looked very
nice on the Princess.

THE DOCTOR: But you can't go around
wearing copies of bodies.

205. 2 A
MCU ROMANA

ROMANA: Why not?/

But we're not
going back to Atrios are we?

THE DOCTOR: No.

ROMANA: Well then.

206. 3 A / THE DOCTOR: Well go and try another
2S as before one, go on.

207. 2 A (ROMANA SHRUGS)/
As before

ROMANA: Alright.

208. 1 A
K9 f/g left, DOCTOR in
b/g rt

THE DOCTOR
RETURNS HIS
ATTENTION TO
TINKERING
WITH K9. HE
LIFTS K9'S
BRAIN OUT /

209. 3 A / THE DOCTOR: Now let's see what the
trouble is. /

MWS girl enters, pan lt
as she moves left to O/S.
Girl f/g rt, DOCTOR b/g lt

(MEANWHILE
A SHORT GIRL
HAS ENTERED
AND LOOKS
AT HERSELF
IN THE MIRROR)

Pan girl rt to single &
mirror f/g rt. Hold frame
as she exits b/g lt.

SHORT GIRL (ROMANA'S VOICE) I
quite like this one, but it's a
bit short.

THE DOCTOR: (NOT LOOKING UP) Well,
lengthen it then. (cont...)

210. 1 A /
2S as before

211. 3 A /
2S Medium girl & mirror

THE DOCTOR TO
K9, NOT LOOKING
UP AT THE GIRL)

212. 1 A THE DOCTOR: (cont) Huh! /Trying to
As before look like someone else! It's all
213. 3 A vanity. /
2S tall girl & mirror

(HE GLANCES UP)(TALL GIRL ENTERS)

Too tall!

214. 1 A /
Pan DOCTOR rt to low 2S
DOCTOR f/g lft, tall
girl b/g rt

All this importance attached to
outside appearance. It's what's
inside that counts.

(HE GLANCES UP
AGAIN)

Hold 2S as they to b/g.
Girl exits rt

No, take it away.

(THE ALIEN GIRL
DEPARTS)

215. 2 B What you want is something warm
MS DOCTOR and sensible, /something that'll
wear well, and has a little style
and style.

/RECORDING BREAK/
(WARDROBE CHANGE)

216. 3 B / (ANOTHER GIRL ENTERS.
MWS ROMANA thru frame r-l SHE IS WEARING A
& exits LONG DARK BROWN
VELVET COAT, BOOTS,
AN ABSURDLY LONG
MULTICOLOURED SCARF
AND A BIG FLOPPY
HAT WHICH COMES DOWN
OVER HER EYES AND
HIDES HER FACE)

217. 1 A / ROMANA: (FOR IT IS SHE) How about this
Mirror f/g rt,
DOCTOR lft b/g,
ROMANA in centre
Doctor?

(THE DOCTOR LOOKING
UP AND REACTING
WITH SURPRISE)

ROMANA to f/g rt
Hold as DOCTOR
tightens to her

THE DOCTOR: Exactly! Good heavens,
that's absolutely right. I never
knew you had such a sense of style.

(HE STANDS UP AND
SHE DOES A TWIRL
FOR HIM)

ROMANA: I thought you said that
external appearances weren't
important.

THE DOCTOR: Well, it's nice to get
them right though isn't it?

218. 2 B /
MCU ROMANA

(HE LIFTS UP THE
BRIM OF THE HAT
AND IS STARTLED
TO SEE ROMANA
IN HER PRINCESS
ASTRA BODY AGAIN)

Oh.

219. 1 A / ROMANA: Don't you like it?/
2S as before

THE DOCTOR: But ...

(2 next)

ROMANA: I think it will do very nicely.

The arms are a bit long, but I can always take them in a bit.

220. 2 B
MCU ROMANA

THE DOCTOR: No, the arms are fine, it's just ... well have it your own way/ but get rid of these silly clothes then.

Hold frame as she exits left

(SHE TURNS TO GO)

221. 1 A
2S ROMANA exits rt.
Pan DOCTOR left, crab lt.
as he to b/g rt,
K9 in f/g left

ROMANA:
Incidentally, where are we going?

THE DOCTOR: I don't know. That's up to the randomiser.

(HE INDICATES THE NEW LEVER)

ROMANA: Let me know when we get there.

(SHE GOES OUT)

/RECORDING BREAK/

TELECINE 1A:

Ext. Cliff.

A jagged cliff face stretching up from boulder spattered arid terrain. The low cliff face is slightly concave, its top forming an overhang. Distantly we here an ominous roll of thunder. There is a slight suggestion of the ground shaking. A few small loose stones clatter down from the overhang. The thunder sounds again as if to presage the TARDIS' arrival.

With characteristic sound the TARDIS materialises, hard against the cliff face and below the over hang. When it is settled and silent the thunder rolls once more and several pebbles rattle on the TARDIS.

1B 2A 3B 4A

3. INT. TARDIS.

222. 2 A / (AS BEFORE,
WS K9 f/g rt, DOCTOR b/g THE DOCTOR AT THE
left, slow track in, CONTROL CONSOLE,
crab left to MS DOCTOR K9 IN BITS ON
THE FLOOR, ROMANA
OFF)

THE DOCTOR: We've arrived.

ROMANA: (OOV) What?

THE DOCTOR: I said we've arrived.
We've got there.

ROMANA: What's the place like?

THE DOCTOR: Breathable atmosphere.
High degree of seismic activity.

ROMANA: (OOV) What?

223. 3 B THE DOCTOR: Lot of earthquakes. /
WS thru door, DOCTOR
b/g centre

ROMANA: (OOV) Oh, Seismic, I
thought you said psychic.

THE DOCTOR: Side kick?

224. 1 B ROMANA: Like it? I don't know,
MS DOCTOR I haven't seen it yet. /

THE DOCTOR: If you want to talk
to me will you come back in here and
do it?

ROMANA: (OOV) What?

225. 3 B THE DOCTOR: Oh never mind./
As before. DOCTOR b/g
centre, ROMANA in f/g rt

(ROMANA RE-ENTERS
IN HER PROPER
COSTUME)

226. 2 A ROMANA: There, /what do you think? /
O/S 2S DOCTOR f/g lt,
ROMANA b/g rt

227. 1 B THE DOCTOR: (PERFUNCTORILY) Very
MCU DOCTOR nice. / Now, take a couple of these

228. 2 A will you?
As before

(THE DOCTOR HANDS
HER SOME PILLS)

ROMANA: What are they?

Hold frame as ROMANA
exits left

THE DOCTOR: Anti radiation
capsules. The levels out there
are very high. Here's a bleeper -
it'll go off when you need the
next dose.

229. 1 B ROMANA: Alright. Let's see where
Low WS screen. ROMANA in we are./
to f/g rt (SCREEN OPENS)

230. 3 B (SHE OPENS THE
MCU DOCTOR TARDIS SHUTTER
SCREEN. B.C.U.
BLANK ROCK WALL)/

231. 2 A THE DOCTOR: Oh look, rocks./
DOCTOR f/g lt, (SCREEN CLOSES)
ROMANA in b/g rt

ROMANA: Yes, let's go

Pan them left as they
to door.
Track out to bring
k(in f/g rt

THE DOCTOR: Alright.

(HE LOOKS AT K9)

Better do something about K9.

(HE PICKS UP
K9'S BRAIN AND
PUTS IT BACK IN
POSITION. /

232. 4 A
MS K9. Pan up to
MS DOCTOR

K9 IMMEDIATELY BEGINS
TO RUSH AROUND
BACKWARDS MAKING
RASPING WHIRRING
NOISES)

Ah, I forgot the most important
thing my cybernetics tutor ever
taught me. /

233. 2 A
As before

234. 4 A
MS DOCTOR

ROMANA: Oh, what was that? /

235. 2 A
As before. They exit lt

THE DOCTOR: When replacing a brain,
always make sure arrow A is to the
front. / Come on.

(HE OPENS THE
TARDIS DOORS)

236. 4 A
MS K9

/RECORDING BREAK/

237. Cams as directed -
2 cutaways of K9 rushing
around

/RECORDING BREAK/

TELECINE 2:

Ext. Cliff face. Night.

The door of the tardis opens and THE DOCTOR and ROMANA emerge cautiously. They walk a few paces and stare around them into the darkness.

ROMANA: (SOFTLY) Not the most inviting planet.

THE DOCTOR stands quite still. Then he gives a little shudder.

ROMANA notices:

ROMANA: What is it?

THE DOCTOR: The most extraordinary feeling that I've been here before.

ROMANA: Deja vu?

THE DOCTOR: Yes. .

ROMANA: Something you recognise?

THE DOCTOR: It's nothing tangible... I just seem to sense something... a pervading air of...

He hesitates and
ROMANA finishes the
sentence for him.

ROMANA: Evil?

THE DOCTOR: You feel it too.

ROMANA: Shall we go back
inside?

THE DOCTOR: And for the rest of the
time leave me wondering where we'd
been? I'd never sleep at night...
Come along.

THE DOCTOR moves ahead
determindly.
ROMANA hesitates
and then follows.

ANGLE BACK to the
TARDIS. The distant
thunder rolls and a
few more small stones
rattle down from
the overhang.

Ext. Rocky Terrain. Night.

The ground is stone
littered and barren.
THE DOCTOR and ROMANA
pick their way forward
care-fully. THE
DOCTOR pauses and
drops to one knee.
He scoops up a handful
of small stones.
Examines them with
care.

THE DOCTOR: Interesting.

ROMANA: Precious stones?

THE DOCTOR: In the archaeological
sense more valuable than diamonds.

He stands and tosses them
aside, looking
around urgently.

THE DOCTOR: I need a larger
example to be certain...Ah...
there...

He points, and then moves
to a piece of stone
set in the ground.
No more than eighteen
inches high. Once a
block but now with
only two of its
vertical faces
remaining. THE
DOCTOR kneels beside
it and rubs away the
clinging lichen. ROMANA
crouches beside him.

THE DOCTOR raps the
stone. Scratches it,
examines it closely
and then looks
up grinning.

THE DOCTOR: I was right.

ROMANA: How modest.

THE DOCTOR: See what you make of it.

ROMANA goes through the same process of examination.

ROMANA: (HESITANTLY) A composite material...gravel in a binding of..possibly limestone and clay...

THE DOCTOR: Limestone and clay. Making...?

ROMANA: Cement.

THE DOCTOR: Add gravel.

ROMANA: Concrete.

THE DOCTOR: Exactly... You have all the makings of a first class navy. Concrete. Or whatever the closest alternative that this planet can produce. But manufactured!

He scoops up another handful of small stones. Gives them to ROMANA.

THE DOCTOR: All these fragments...
all manufactured...Brick...
concrete...plaster...cement...
We're walking across the remains
of what was once a great city.

Slightly awed they
both turn and stare
about them. We
take their P.O.V.
To show the
total desolation.
A hint of whining wind
adds to the
sense of decay.

RESUME ROMANA and
THE DOCTOR,
both rather grim.

THE DOCTOR: (AWED) A great city...
brought to dust...

ROMANA: And the people who lived
here?

THE DOCTOR shrugs
his answer.

Distantly we hear a
muffled high pitched
whine start up.

ROMANA and THE DOCTOR
are not immediately
aware of it.

ROMANA: Those tremors could they
have destroyed it?

But THE DOCTOR'S
attention has been
taken by the high
pitched whine.
He listens for a
moment.

THE DOCTOR: You hear it?

ROMANA nods.

The sound cuts off
quickly.

ROMANA: It seemed to come from
that direction. (SHE POINTS)

THE DOCTOR: Then that's the
direction we'll take!

THE DOCTOR strides
off.

ROMANA hurries to
stay beside him.

We watch them vanish
in to the darkness.

2. EXT. RUINS. NIGHT.

(A SMALL SECTION
OF OPEN GROUND
ISOLATED BY VAST
SECTIONS OF FALLEN
CONCRETE.

ROMANA AND THE DOCTOR
EDGE INTO THE
AREA. THEY GLANCE
AROUND AT THE HUGE
CONCRETE SECTIONS)

ROMANA: Structures of this magnitude
don't fall down easily .. I wonder what
can have caused it?

THE DOCTOR: Something pretty devastat-
ing by the look of it.

(WE HEAR THE MUFFLED
WHINE START
AGAIN. THE NOTE
QUITE LOW AT FIRST)

ROMANA: Whatever it is - It's start-
ing again.

THE DOCTOR: We're fairly close now.

(IT IS THE SOUND OF
A GREAT DRILL, IT'S
HUGE MOTORS ACCELERATING
SWIFTLY TO REACH
A SCREAMING, DEAFENING
PITCH.

THE DOCTOR AND ROMANA
COVER THEIR EARS
AGAINST THE SOUND
THAT SEEMS TO CAUSE
THEM PHYSICAL PAIN.

THE GROUND ON WHICH
THEY ARE STANDING BEGINS
TO VIBRATE AT GREAT
SPEED.

THE GROUND'S COVERING
OF SMALL STONES BOUNCE
LIKE HAIL.

ROMANA AND THE DOCTOR
ARE CAUGHT BY THE
FANTASTIC VIBRATION AND
THEY CLUTCH ONE ANOTHER
AS THOUGH AFRAID OF
BEING SHAKEN TO PIECES.

THE SOUND AND THE
VIBRATION REACH A CRESCENDO.
THEN EVEN MORE SWIFTLY
THAT IT STARTED, IT
STOPS. IT TAKES
THE COUPLE A FEW
MOMENTS TO RECOVER)

THE DOCTOR: (cont) Anything broken?

ROMANA: Only my nerve. I feel like
every bone in my body has been
disconnected.

THE DOCTOR: ... It seemed to be coming
from right under our feet.

ROMANA: Sounded like drilling equipment
to me ... What do you think it was?

THE DOCTOR: An underground dentist?
... Let's move on shall we ...

(THEY CROSS AND MOVE
OUT OF SIGHT. WE HOLD
ON THE SCENE AND AFTER
A FEW SECONDS, THE DRILL
STARTS UP AGAIN AND WE
REPRISE THE STONES BOUNCING
ON THE FLOOR IN THE VIBRATION)

TELECINE 3:

Ext. Rocky Terrain.
Night.

ROMANA and THE DOCTOR moving forward. There are bigger pieces of debris here, large enough to provide some cover.

THE DOCTOR moves to go around a piece of concrete but instantly presses back and motions ROMANA to do the same.

He makes a signal for her to stay quiet and to edge up beside him. Together they peer around the corner.

From THE DOCTOR's viewpoint we see, from some distance off, a very eerie sight.

FOUR 'MEN' and TWO 'WOMEN' walk in solemn procession.

All SIX are humanoid, but as we shall see when we meet them later, they are from different planets and all have different alien characteristics.

All wear clothes that might once have been uniforms. All different and now ragged and torn.

The most startling feature that they have in common is that they are totally white. White from head to foot, adding to their ghostly aspect.

ONE WOMAN leads the procession. She carries a flickering resin torch. Then come the FOUR MEN.

They carry a crude stretcher at shoulder height.

On the stretcher a DEAD BODY. Another WOMAN brings up the rear. She too carries a lighted resin torch.

ESTABLISH the procession then INTERCUT on reactions from THE DOCTOR and ROMANA.

The procession halts and the stretcher is set on the ground.

The MEN start to lift the body off.

RESUME ON THE DOCTOR and ROMANA.

THE DOCTOR: I want to get closer ...
Stay behind me and don't make a sound
...

ROMANA nods her understanding and THE DOCTOR starts forward.

Resume on the Procession:

The BODY is stretched on the ground and the FOUR MEN kneel beside it and start to cover it with large pieces of masonry. ONE of the WOMEN stoops and using a piece of stone scratches an inscription on to a larger piece of flat concrete.

INTERCUT ON
THE DOCTOR and
ROMANA as they
sidle into a
new hiding place and
stare with fasination.

When THE BODY is
covered with stone,
the 'Inscribed'
headstone is put into
place.

The SIX stand for a
few moments around
the grave, heads lowered.
ONE of them makes
a Quasi religious sign,
then they all turn and
move back ~~the way~~
they have come to
vanish into the darkness.

ROMANA: I wonder if it's a custom
to leave their dead on the
surface covered with stones?

THE DOCTOR: Adaptation to conditions.
You try digging a six foot hole
through concrete rubble ...

ROMANA: They were so ... silent ... so
slow ... almost as though they were
dead themselves ... The living dead ...

THE DOCTOR: The living dead ... a
planet where Zombies rule?

ROMANA: Shut up!

THE DOCTOR makes
ready to move.

THE DOCTOR: Coming with me?

ROMANA: Where?

THE DOCTOR: We want to know who
inhabits this planet don't we?
Now we can find out.

ROMANA: How?

THE DOCTOR: Apart from one basic difference the living are very much like the dead. I want to look at that body.

The idea does not attract ROMANA but she attempts to conceal her concern:

ROMANA: Very sound logical reasoning. It should be quite revealing. ... I'll stay here and keep watch.

THE DOCTOR: I'd appreciate that ... Shan't be a moment ...

He starts to move away, then halts with an afterthought:

THE DOCTOR: By the way ... By the way if you should meet one of them, you can always tell a genuine Zombie ... it's skin is cold to the touch ...

THE DOCTOR moves off. ROMANA gives a shudder and looks around her nervously.

ANGLE ON the grave.

THE DOCTOR moves in beside the grave and drops to his knees.

He looks first at the scratched headstone. It is marked with two or three symbols that look like Ancient Greek.

THE DOCTOR muses over them for a moment and then turns his attention to the grave. He reaches forward and lifts off the first stone.

RESUME ON ROMANA.

She is looking distinctly nervous. A slight scraping sound near her makes her turn. She tries to shrug off her discomfort.

RESUME ON THE DOCTOR.

He lifts a stone away to reveal the face.

A human face with little remarkable about it other than it's total whiteness. Hair and skin. The face is thin and wasted.

THE DOCTOR moves a few more stones to reveal the upper part of the body which is covered in an astronaut type coverall. It too is totally white. There are a few unrecognisable military type flashes on the breast.

Carefully THE DOCTOR unfastens a pocket and takes out an identity holder. Starts to examine it.

RESUME ON ROMANA.
Her nervousness is now more evident. ESTABLISH.

RESUME ON THE DOCTOR.
Unhurriedly he reads through the identification holder, nodding to himself.

Then, satisfied,
THE DOCTOR returns
the identification
holder to the pocket, and
begins to put the
stones back in place.

RESUME ON ROMANA:
The scraping sound
comes from behind
her again.
She turns fully,
staring wide eyed.

ROMANA: Is there anybody there?

There is no answer.
She stares more
intently. We are
CLOSE ON ROMANA. From
behind her a white
hand reaches forward
slowly and touches her
on the shoulder.

ROMANA spins with a
frightened gasp to
see THE DOCTOR. She is
both relieved and angry.

ROMANA: I wish you wouldn't do that!

THE DOCTOR: Sorry. Did I startle you?

ROMANA: Of course not ... No ...

She notices THE DOCTOR's
white hands.

ROMANA: Look at your hands!

THE DOCTOR holds up
his hands and examines
them. He is unsurprised,
but giving nothing away.

THE DOCTOR: Yes. Odd isn't it ...

THE DOCTOR brushes his hands against his coat leaving a dusting of white.

ROMANA: Did you find out anything?

THE DOCTOR: The deceased is Space Major Dal Garrant. A combat pilot serving with the third galactic fleet of the planet Kantra.

ROMANA: Kantra?! But this isn't Kantra! I've studied Kantra it's a tropical paradise -

THE DOCTOR: Yes. A trifle humid for my taste, but quite attractive.

ROMANA: But what's a Kantrian doing living ... dying here?

THE DOCTOR: And especially dying of what appears to be malnutrition and exhaustion. Intriguing isn't it?

Before they can conjecture further they are alerted a fast approaching roaring sound.

The sound appears to be passing directly above them and they stare up. They are briefly engulfed in dazzling blue light from above.

They shield their eyes against the glare. The noise and the light move quickly away.

ROMANA: A space vehicle!

THE DOCTOR: And landing! Over that way. Come on.

Tugging ROMANA's arm THE DOCTOR hurries them both away.

CUT:

Ext. Rocky Terrain.
Night.

ROMANA and THE DOCTOR scramble up to the top of a steep rise. When they reach the crest they throw themselves to the ground and stare forward.

ROMANA: Just touching down.

CUT:

MODEL SHOT

Ext. Open Area.
Night. Special Effects.

As though from THE DOCTOR'S viewpoint.

A saucer shaped space vehicle, brightly lit, and with suitable accompanying sounds settles on the surface. ESTABLISH.

CUT:

Ext. Rocky Terrain.
Night.

On THE DOCTOR and ROMANA as they stare fascinated.

THE DOCTOR: Recognise the type?

ROMANA: Not specifically. Judging by size and design I'd say it had intergalactic range and time warp capability. Origin almost certainly star sytem 4X Alpha 4.

THE DOCTOR: Without reference to my "Jane's Space Craft of the Universe" I wouldn't dispute that.

ROMANA: What's it doing now?

TELECINE 3 (cont)

MODEL SHOT

Ext. Open Area. Night.
Special Effects.

Now settled on the surface, the space vehicle starts to rotate with growing speed. This is accompanied by a new set of sounds.

The ship is burying itself in the ground.

ESTABLISH.

CUT

Ext. Rocky Terrain (2)
Night.

THE DOCTOR and ROMANA.

ROMANA: It's burrowing into the ground.

THE DOCTOR: Burying itself.

ROMANA: I've never seen that before.

THE DOCTOR: Interesting technique. Gives itself both camouflage and defence.

CUT

MODEL SHOT

Ext. Open Area. Night.
Special Effects.

The space craft completes the process of burrowing until only the small central superstructure is above the surface.

(This section with its entry point capable of being reproduced at normal scale).

The operation finished, the sounds wind down.

CUT

Ext. Rocky Terrain (2)
Night.

THE DOCTOR and ROMANA.

ROMANA: Well, for a place that at first looked like it was dead, there is certainly a lot going on.

THE DOCTOR: We've probably hit it in the rush hour ... How far would you say that ship is?

ROMANA: Two ... three miles?

THE DOCTOR: Just about the distance for a good bracing walk ...

THE DOCTOR gets to his feet.

ROMANA shows alarm.

ROMANA: We're going down there?!

THE DOCTOR: It would be less than
gracious not to welcome them.

THE DOCTOR strides off.

With a longsuffering
look ROMANA gets to
her feet and follows.

CUT

3. EXT. OPEN AREA AND SUPERSTRUCTURE.
NIGHT.

(ON THE (ACTUAL)
SUPERSTRUCTURE
OF THE BURIED
SPACE CRAFT.

THERE IS A HUMMING
SOUND AND THEN THE
DOOR VERY SLOWLY
SWING DOWNWARDS
FROM BOTTOM HINGES.

WHEN FULLY OPEN
FORMING AN ENTRY
RAMP.

FINALLY FULLY OPEN
IT PROVIDES A
BRIGHT RECTANGLE
OF LIGHT FROM
INSIDE.

AFTER A LONG
MOMENT THE LIGHT
IS DISTURBED BY A
SHAPELESS SHADOW)

TELECINE 4:

Ext. Rocky Terrain. Night.

THE DOCTOR and ROMANA
walking purposfully.
At some point near
them is the ruin of
a wall with access.

There is the quite
loud crump of an
explosion quite near
them. They halt and
stare back.

ROMANA: That sounded awfully close.

There is another and
louder explosion.

THE DOCTOR: And that even closer.

Behind them by about
fifty yards the ground
erupts in an explosion.

A second and a third
follow, each, closer
than the last.

THE DOCTOR: They're chasing us!
Come on!

They both dash toward
the wall and its access
as more erupting
explosions come toward
where they were
standing.

CUT

RECORDING DAY 1
MONDAY, 2ND JULY

CAMERA 1 - VLAD&WEDGE
CAMERAS 2,4 - FULMAR
CAMERA 3 - VINTEN
CAMERA 5 - VLAD +
PERISCOPE

1A 2A 3A 5A 5B

17. INT. RUINED BUILDING. DAY.

1. 1 A / (WHAT REMAINS OF
Low MWS rubble f/g THE WALLS PROVIDE
DOCTOR in cam. rt b/g, A ROOM LIKE
ROMANA left b/g. STRUCTURE.
Crab lt, pan rt & hold THE FLOORS ARE
them 2S LITTERED WITH
 RUBBLE AND THERE
 ARE A FEW PILLARS
 STILL IN THE
 VERTICAL POSITION.
 THESE ARE BROKEN
 OFF AT THEIR TOPS
 BUT ARE STILL TEN
 OR TWELVE FEET
 TALL.
 THE DOCTOR AND
 ROMANA THROW (THEY REACT TO
 THEMSELVES INTO EXPLOSION THEN
 SHELTER. MOVE F/G)
 OUTSIDE THE SOUND
 OF THE EXPLOSIONS
 CONTINUES.
 THE COUPLE ARE
 SHOWERED WITH DUST
 AND DEBRIS)

TELECINE 5:

Ext. Rocky Terrain.
Night.

The line of explosions
continues passing near
the wall.

CUT

5. INT. RUINED BUILDING. NIGHT.

(ROMANA AND THE
DOCTOR COWER AGAINST
THE EXPLOSIONS.

FAVOUR ONE OF THE
COLUMNS.

IT STARTS TO
TEETER. EVIDENT
THAT IT IS GOING
TO FALL.

ROMANA GLANCES UP
AND SEES THE
WAVERING COLUMN.
SHE SCREAMS A
WARNING ABOVE THE
NOISE OF THE
EXPLOSIONS)

ROMANA: Look out! (cont ...)

(ROMANA THROWS
HERSELF ASIDE.

THE DOCTOR SEES
THE TOPPLING COLUMN
BUT HAS LITTLE
CHANCE TO MOVE.

IT CRASHES ACROSS
THE MIDDLE OF HIS
BODY PINNING HIM
ON HIS BACK.

HE LIES QUITE
STILL.

AMIDST THE FALLING
DEBRIS AND DUST
AND THE DEAFENING
EXPLOSIONS ROMANA
CRAWLS TOWARD THE
DOCTOR IN GREAT
ALARM)

(Shot 1 on 1)

19. INT. RUINED BUILDING. DAY.

(ROMANA AND THE
DOCTOR COWER
AGAINST THE
EXPLOSIONS)

Hold ROMANA f/g
as DOCTOR breaks
b/g & left

ROMANA: These explosions. Where are
they coming from?

2. 3 A
2 shot ROMANA b/g lt
as DOCTOR to f/g rt
Pan rt crab lft to
single MS DOCTOR. Hold
frame as he exits left

DOCTOR: It's from the underground
drilling. High impact phason drills.

ROMANA: Here?

3. 1 A
DOCTOR in f/g rt
ROMANA b/g lft, crab lft
pan rt as ROMANA to b/g,
lose DOCTOR f/g, pillar
through frame lft to rt
f/g

THE DOCTOR: Yes. Someone's importing
some high technology.

(FAVOUR ONE OF
THE COLUMNS.

IT STARTS TO
TEETER. EVIDENT
THAT IT IS GOING
TO FALL.

ROMANA GLANCES
UP AND SEES THE
WAVERING COLUMN.
SHE SCREAMS A
WARNING ABOVE
THE NOISE OF THE
EXPLOSIONS)

FX
Box b/g
to
collapse

(3 next)

ROMANA: Look out!

4. 3 A (ROMANA THROWS
Empty frame. ROMANA into HERSELF ASIDE. /
MS pillar f/g left. It
hopefully falls out of
frame left
5. 5 A (LA & periscope. Centre
set by pillar.) Low WS
twds ceiling pillar falls
on cam. /
IT CRASHES ACROSS
THE MIDDLE OF HIS
BODY PINNING HIM
ON HIS BACK.
6. 5 B (CAM. 5 TO POS. B /
LA DOCTOR profile. He
stands out of shot
HE LIES QUITE
STILL.
7. 1 A (AMIDST THE FALLING
Low MS pillar hits DOCTOR DEBRIS AND DUST
AND THE DEAFENING
EXPLOSIONS ROMANA
CRAWLS TOWARD THE
DOCTOR IN GREAT
ALARM) /

TAPE PAUSE Doctor! Doctor!

/CAM. 1 CLEAR/

(THE EXPLOSIONS
STOP.

ROMANA REACHES
THE DOCTOR.
SHE TOUCHES
HIS FACE.

8. 5 B
LA DOCTOR & pillar hits
ground. Rocks fall behind

HIS EYES ARE
CLOSED) /

Doctor!

TAPE PAUSE

9. 5 B (GETTING NO RESPONSE
MWS ROMANA from b/g SHE GIVES HER
crab lft DOCTOR in f/g lft ATTENTION TO THE
to f/g rt. ROMANA b/g lft COLUMN ACROSS HIS
BODY.

FX
BOX

THE DOCTOR: (cont) My extremities seem unimpaired. No pain other than a sensation of considerable pressure ...

(WITH SOME EFFORT
THE DOCTOR TRIES
TO WRIGGLE HIMSELF
FREE.

DURING THIS:)

Can you take any of the weight of the column?

(ROMANA MOVES TO
STAND ASTRIDE THE
COLUMN AND ATTEMPTS,
WITHOUT SUCCESS, TO
LIFT IT.

GASPING SHE SHAKES
HER HEAD)

ROMANA: I can't move it ...

(THE DOCTOR GIVES
UP HIS EFFORTS TO
WRIGGLE FREE.

ROMANA EXAMINES THE
POSITION OF THE
COLUMN MORE CLOSELY)

The main weight seems to be held by a concrete block ... You're lucky ... It would have crushed you otherwise.

THE DOCTOR: Well we're not going to move it without help. K9 would be able to manage. ... Romana my dear, I wonder if you'd mind fetching it ... I'd go myself but I've got something rather pressing that keeps me here.

crab left as ROMANA
stands o.o.f. and in again.
Hold 2S DOCTOR f/g rt,
ROMANA b/g left

ROMANA ATTEMPTS
TO MOVE THE
COLUMN BUT IT IS
FAR TOO HEAVY.

SHE IS BECOMING
FRANTIC. SHE
MOVES TO KNEEL
BEHIND THE DOCTOR'S
HEAD AND ATTEMPTS
TO DRAG HIM CLEAR.

THE DOCTOR OPENS
ONE EYE)

THE DOCTOR: Can't a fellow get any
sleep around here?

(GREAT RELIEF FROM
ROMANA)

ROMANA: Are you alright?

THE DOCTOR: Hard to tell. I can't
see most of me.

(HE WRIGGLES HIS
FEET)

ROMANA stands out
of frame, exits left

My extremities seem unimpaired.
But I'm being squashed.

Hold on DOCTOR

(WITH SOME EFFORT
THE DOCTOR TRIES
TO WRIGGLE HIMSELF
FREE.

DURING THIS:)

Can you take any of the weight of
the column?

ROMANA: I'll be as quick as I can.
Will you be alright?

THE DOCTOR: Who can tell? Who can
tell?

(ROMANA MOVES TO
THE EXIT AND
THEN SMILING
TURNS BACK)

ROMANA: Don't go away will you?

THE DOCTOR: I'd rather hoped you'd
resist the temptation to say that.

ROMANA: Well, you can't have it all
your own way. I shan't be long.

(SHE EXITS)

(ROMANA MOVES TO
STAND ASTRIDE THE
COLUMN AND ATTEMPTS,
WITHOUT SUCCESS, TO
LIFT IT.

10. 2 A / GASPING SHE SHAKES
 2S past ROMANA f/g lft HER HEAD)
 & column to DOCTOR b/g rt

ROMANA: I can't move it ...

(THE DOCTOR GIVES
UP HIS EFFORTS TO
WRIGGLE FREE.

ROMANA EXAMINES
THE POSITION OF
THE COLUMN MORE
CLOSELY)

11. 3 A Without this block you'd have been
 MCU ROMANA flattened. // You're lucky.

12. 2 A /

 MCU DOCTOR

13. 5 B THE DOCTOR: Well we're not going to
 DOCTOR f/g rt move it without help. K9 could
 ROMANA in b/g left manage it if he was in one piece,
 Romana. I'd go myself... /

ROMANA: I'll be as quick as I can.
Will you be all right?

THE DOCTOR: Who knows?

(ROMANA MOVES TO
THE EXIT AND
THEN SMILING
TURNS BACK)

ROMANA: Don't go away will you?

THE DOCTOR: I'd rather hoped you'd resist the temptation to say that.

14. 2 A (SHE EXITS) /
 MCU DOCTOR reaction

THE DOCTOR: And don't forget
 arrow A to the front.

/RECORDING BREAK/

/CAMS 1 & 2 CLEAR/

/CAM 3 TO POS C/
/CAM 5 TO POS C/

TELECINE 6:

Ext. Rocky Terrain.
Night.

ROMANA emerges, hesitates
to look around nervously,
and then move quickly away.

CUT

/3C 5C/

21. INT. RUINED BUILDING. DAY.

15. 3 C / (WITH THE FULL USE
Low over pillar shooting OF HIS UPPER BODY,
twds cam. rt exit THE DOCTOR SETS
Pan left & down to ABOUT MAKING HIMSELF
DOCTOR'S feet & pillar f/g. COMFORTABLE.
Track back to MWS DOCTOR
f/g rt HUMMING, HE REACHES
FOR A PIECE OF
CONCRETE AND
SHUFFLES IT IN TO
POSITION AS A PILLOW.

THEN HE REACHES
INTO HIS POCKET AND
TAKES OUT HIS COPY
OF "THE ORIGINS OF
THE UNIVERSE". /
16. 5 C / (WITH THE FULL USE
Low MS DOCTOR OF HIS UPPER BODY,
Track into MCU THE DOCTOR SETS
HE BEGINS TO READ
AND THEN LAUGHS)

THE DOCTOR: He's got it wrong in the
first place. Why doesn't he ask
someone who saw it happen?

/TAPE PAUSE/

/CAM. 1 TO 1A/ (UNDER 5's CABLE)
/CAM. 2 TO 2B/
/CAM. 5 TO 5D/

TELECINE 7:

Ext. Rocky Terrain.
Night.

VARIOUS ANGLES showing ROMANA's progress. She seems to grow more and more nervous, and with growing frequency pauses and looks over her shoulder.

During one of these pauses, we see that ROMANA is perspiring and her hands tremble slightly, the result of something more than simple fear.

ROMANA recovers her breath and reacts to the sound of distant muffled explosions.

She moves off.

We HOLD on the point just vacated by ROMANA and after a few seconds we see the quite frightening figure of TYSSAN enter the point.

A tall gaunt man with staring eyes and skeletal hands.

He wears the ragged remains of a flight uniform. Like the members of the burial party he is totally white. He too is gasping for breath. He stares in the direction taken by Romana, then follows.

PICK UP again on
ROMANA, now convinced
that she is being
followed and in falling
and tripping headlong
flight.

CUT

Ext. Cliff Face. Night.

Sobbing with fear and
exhaustion ROMANA falls
to the ground. She
lies face down for a
moment and then,
looking up, her face
smiles and registers
relief.

ROMANA'S VP. The
Tardis just across the
clearing.

RESUME on ROMANA as
she wearily starts to
her feet. She is
instantly thrown
back down as a line
of large explosions
travels between her
and the Tardis.

ROMANA hugs the
ground and a rain of
gravel and dust showers
her.

The explosions stop.

ROMANA looks up
cautiously. We take
her VP toward the
tardis. The pall of
smoke and dust starts
to clear.

ON ROMANA staring forward.
She gives a sudden gasp
of horror at what she
sees.

ROMANA'S VP. The
overhang of the cliff
has fallen and has more
than half buried the
Tardis. Heavy rock
completely bars access.

ROMANA runs to the
Tardis and vainly tries
to pull the heavy rock
away.

She thumps on the
Tardis door.

ROMANA: K9!

There is no reply.
She tries again.

She turns to go.
The bleeper goes off
in her pocket.

She reacts to it -
it's time to take
her next pill.

She goes through her
pockets, but then realises
she doesn't have them, the
Doctor has them.

Annoyed and suddenly
worried she scrambles
down the rubble and
starts away quickly.

As soon as she has
gone from sight TYSSAN
glides into shot,
stares after her
menacingly, then follows.

1A 2B 5D

24. INT. RUINED BUILDING. DAY.

17.

5 D
Low MWS

/(THE DOCTOR, ENTIRELY
COMFORTABLE, HAS SET
HIS BOOK ASIDE AND
IS REACHING INTO
HIS POCKETS.

HE BRINGS OUT THE
PILL BOTTLE, TAKES
A TABLET, THEN PUTS
THE PILL BACK IN
HIS POCKET)

THE DOCTOR: Must remember to give
Romana hers.

(HE RETURNS TO
HIS BOOK, AFTER
A MOMENT HE GIVES
AN OUTRAGED SNORT:)

Ha! "The conditions existing on the
planet Magla make it incapable of
supporting any life form."

He obviously doesn't
realise that the planet Magla is an
eight thousand mile wide amoeba that's
grown a crusty shell.

18.

2 B
High MCU DOCTOR over
pillar, on head turn

(THERE IS A RATTLE
OF STONES AND A
FOOTSTEP./

THE DOCTOR GRINS
AND LOOKS TOWARDS
THE DOORWAY)

(THE SMILE SLOWLY
VANISHES FROM
HIS FACE)

19. 1 A THE DOCTOR: Oh./

Low 3S SHARREL centre,
LAN left, AGELLA b/g rt

(STANDING IN THE

(STANDING IN THE
DOORWAY ARE A
VERY HANDSOME
MAN AND A BEAUTIFUL
WOMAN, LAN AND
AGELIA RESPECTIVELY.
(BOTH ARE NEWLY
ARRIVED FROM THE
MOVELLAN SPACE
CRAFT). THEY
WEAR ATTRACTIVE
BUT PRACTICAL
SPACE UNIFORMS.

EACH IS CARRYING
A HAND WEAPON THAT
IS POINTING DIRECTLY
AT THE DOCTOR.

THE WEAPONS ARE
EXTENDED STILL
MORE MENACINGLY.

THE DOCTOR FORCES
A SMILE AND LIFTS
HIS HAT)/

20. $\frac{2}{B}$
As before

21. 1 A Ah, good evening to you. You'll
As before forgive me if I don't rise./

/RECORDING BREAK/

/CAM. 1 TO 1A
 /CAM. 2 TO 2C
 (cable thru arch)
 /CAM 3 TO 3A
 /CAM. 5 TO CLEAR

/FLOATER A TO CLEAR/

TELECINE 8:

Ext. Rocky Terrain.
Night.

ROMANA hurrying back
and now quite certain
she is being followed.
We see TYSSAN is quite
close pursuit.

Sustain the pursuit from
a few ANGLES.

With relief ROMANA sees
the wall of the ruined
building ahead of her.
She runs toward it.

CUT:

Int. Ruined Building.
Night.

ANGLE on the doorway.

ROMANA appears, smiling
with relief.

ROMANA: Doctor ... I was ...
(cont ...)

The smile drains from
her face. Take her VP to
show where THE DOCTOR
was lying. The space is
empty.

Mystified and somewhat
alarmed, ROMANA advances
on the place.

/1A 2C 3A/

26. INT. RUINED BUILDING. DAY.

22. 2 C
 Low MS ROMANA into frame /(ANGLE ON THE
 centre DOORWAY.

 ROMANA APPEARS,
 SMILING WITH
 RELIEF)
- ROMANA: Doctor ... I was ...
- (THE SMILE DRAINS
 FROM HER FACE.
 TAKE HER VP TO
 SHOW WHERE THE
 DOCTOR WAS LYING.
 THE SPACE IS EMPTY.

 MYSTIFIED AND
 SOMEWHAT ALARMED,
 ROMANA ADVANCES
 ON THE PLACE.

 THE DOCTOR'S BOOK
 IS LYING ON THE
 GROUND.

 ROMANA PICKS IT
 UP IN A FUTILE
 GESTURE. THE
 PINNING COLUMN IS
23. 3 A / STILL IN POSITION.
 Low WS across pillar

 BEWILDERED, ROMANA
 LOOKS AROUND HER.
24. 2 C / SHE CALLS HESITANTLY:)/
 As before - pan her rt,
 left, her exit frame rt Doctor?/
25. 1 A /
 MS Book. Pan up as
 ROMANA into kneel f/g rt, (HER VOICE ECHOES
 hold her to b/g centre BACK AT HER)

Doctor!

26. 2 C
 MWS pillar f/g rt, ROMANA
 in b/g rt to b/g centre.
 Hold to f/g left.
 Crab rt, pan left past
 pillar f/g to ROMANA f/g lft
 focus f/g.
 TYSSAN into 2S b/g rt,
 throw focus to TYSSAN
- (STILL THERE IS
 NO REPLY. /
- ROMANA MAKES UP
 HER MIND TO LEAVE.
 SHE IS ABOUT TO
 MOVE WHEN SHE IS
 FROZEN BY A SOUND.
- A SCUFFLE AND A
 FOOTSTEP FROM
 OUTSIDE. THE
 SOUND IS REPEATED,
 APPEARING TO COME
 CLOSER.
- AS SILENTLY AS
 POSSIBLE ROMANA
 BEGINS TO BACK
 AWAY BUT NEVER
 TAKES HER EYES
 FROM THE ENTRANCE.
- THE SOUND COMES
 AGAIN AND ROMANA
 MOVES SILENTLY
 BACKWARDS TO A DARK
 CORNER OF THE RUINED
 'ROOM'.
27. 1 A
 MCU ROMANA, pan rt as she
 moves across frame lft to
 rt, pan down her body to
 MS TYSSAN. Hold frame as he
 exits
- WE SHOW A GAPING
 BLACK HOLE IN THE
 VERY CORNER OF THE
 'ROOM'. UNKNOWINGLY,
 ROMANA IS BACKING
 TOWARDS THIS. SHE
 BACKS SLOWLY TO IT.
- WITH SHOCKING
 SUDDENESS TYSSAN
 APPEARS FRAMED IN
 THE DOOR.
- ROMANA GIVES A GASP
 OF FEAR.
28. 3 A
 ROMANA to f/g rt,
 TYSSAN b/g left
- TYSSAN TAKES A STEP
 FORWARD, STRETCHING
 OUT HIS ARMS TOWARD
 ROMANA.
29. 2 C
 MCU ROMANA

30. 1 A _____/
MCU TYSSAN

ROMANA TAKES TWO
SLOW PACES BACK
AND TOPPLES INTO
THE BLACK VOID.

31. 3 A _____/
Low ROMANA's body f/g rt,
TYSSAN b/g left.
ROMANA falls f/g

WE HEAR HER
DIMINISHING
SCREAM.

/TAPE PAUSE/

TYSSAN RUNS FORWARD
AND STARES DOWN THE
HOLE)

32. 1 A _____/
MCU ROMANA for fall

/TAPE PAUSE/

/SET FLOATER A/

33. 1 A _____/
MCU TYSSAN, pan rt
widen as he rushes to hole

/RECORDING BREAK/

/CLEAR FLOATER A/

RECORDING DAY 3 - 17.7.79

/2M 4G 5D/

26A. INT. SPACECRAFT FLIGHTDECK. DAY.

357. 2 M
Low WS SHARREL, AGELLA
centre, extras f/g l & rt

GLEAMING WHITE
IN ITS SHADOWLESS
LIGHT, THE FLIGHT-
DECK IS BEAUTIFUL
IN ITS SPARE
FUNCTIONAL
SIMPLICITY.

ITS INSTRUMENT
BANKS ARE LOCATED
AROUND THE WALLS
AND ARE STAFFED
BY UNIFORMED
MOVELLANS. IT
IS CHARACTERISTIC
OF THE MOVELLANS
THAT BOTH MEN AND
WOMEN ARE EXTREMELY
ATTRACTIVE. NONE
SEEMS TO BE MORE
THAN THIRTY AND
THEY SHOW NO
SIGNS OF AGING
OR STRESS.

358. 5 D
WS extras f/g, DOCTOR
in b/g, pull back, pan
left with DOCTOR.
Pan rt as he crosses
rt. Hold frame as he
exits rt.

THEY ARE ALL
POLITE, QUIETLY
SPOKEN.

WE SEE SOME OF THE
MOVELLANS TAKING
SILVER TUBES (RATHER
THE SIZE AND SHAPE
OF SMARTIES TUBES)
FROM A COMPUTERISED
DISPENSER. THESE
SLOT INTO HOLDERS
BUILT INTO THE
BELTS THEY WEAR.

AS THE CAMERA PANS
OVER THE SCENE WE
COME TO THE DOCTOR
WHO SEEMS RELAXED AND
AFFABLE)

359. 4 G /THE DOCTOR: ... I am
Preframed 3S AGELIA rt, very grateful to
SHARREL centre, DOCTOR you charming people ...
in lft of frame, crosses
to rt of frame.
He exits

(THE DOCTOR IS
SITTING ON ONE
OF SEVERAL
CHAIRS CLUSTERED
ROUND A LOW
GLASS TOPPED
TABLE. THE GLASS
FLICKERS WITH
PATTERNS AND
LIGHTS.

ACROSS FROM HIM
IS COMMANDER SHARREL.
EXTREMELY GOOD
LOOKING, CONFIDENT,
CHARMING WITH AN
EASY SMILE.

STANDING NEAR ARE
THE TWO MOVELANNS
WE SAW IN EPISODE
ONE. LAN AND AGELIA./

360. 2 M
MWS tubes f/g rt, crane up
as DOCTOR to f/g rt,
SHARREL tightens to
close 2S b/g left

WE NOW ALSO SEE
THAT SEVERAL OF THE
MOVELLANS, AFTER
TAKING THEIR SILVER
TUBES, DON HEADPHONES
AND WATCH SYMBOLS
AND LIGHT PATTERNS
FLICKERING OVER A
LARGE TELEVISION
SCREEN)

... You lifted that concrete column
off me as though it were a matchstick.
I can't think where you hide their
muscles ...

SHARREL: It is an essential
qualification that all crew members
are in peak condition.

Crab lt, holding 2S
Pan DOCTOR lft, crane
down as he to b/g lft
to sit, SHARREL in f/g rt

THE DOCTOR: Is all that part of
their training then? (cont ...)

(THE DOCTOR REFERS
TO THE ACTIVITIES
DESCRIBED ABOVE.

SHARREL SMILES
COLDLY AT THE
DOCTOR AND SEEMS
TO MAKE A POINT
OF NOT ANSWERING
THE QUESTION.
HOWEVER THIS IS
DONE PERFECTLY
COURTEOUSLY.

361. 4 G Profile MS SHARREL THE DOCTOR: (cont) ... well, now I've told you a little about myself, what about you? What brings you to ... er ... to ... What's the name of this planet by the way?/
362. 2 M As before SHARREL: You don't know?/

THE DOCTOR: Not exactly ... Little problem with my directional equipment.

SHARREL: You made a forced landing?

363. 4 G DOCTOR: Something of the sort./
MS SHARREL

Pan him left,
loosen as he to b/g
on rostra

SHARREL: Not a world one would visit
from choice.
The planet is listed in our star
catalogue as D Five Gamma Z Alpha.

364. 2 M DOCTOR: Not much help, I'm afraid./
MS DOCTOR I'm a bit old fashioned. I like to
365. 4 G stick to names./
As before

366. 2 M SHARREL: I believe the planet is
called Skaro./
MCU DOCTOR Hold his

rise

367. 4 G DOCTOR: Skaro!./
C2S past DOCTOR f/g lt,
SHARREL b/g rt

368. 2 M SHARREL: You know it then?/
As before

369. 4 G DOCTOR: What are you doing here!./
As before

370. 2 M SHARREL: The nature of our mission
is secret. You'll understand, I'm
As before sure./

371. 4 G DOCTOR: No! Why have you come to
As before Skaro?/

/RECORDING BREAK/

/1B 4B/

27. INT. UNDERGROUND CHAMBER. DAY.

45. 1 B / THERE ARE FOUR
Shooting up shaft. BLANK WALLS.
MWS ROMANA double falls ABOUT SEVEN FEET
past camera ABOVE THE GROUND
THERE IS AN OPENING
IN ONE OF THE WALLS
AND BEYOND THE
OPENING A SLOPING
SHAFT.

/TAPE PAUSE/

FX
Garbage
to fall
on
double
& onto
ROMANA

46. 1 B / ROMANA SLITHERS
ROMANA falls into DOWN THIS SLOPING
preframed MS SHAFT AND FALLS
OUT TO CRUMPLE
IN A HEAP ON THE
FLOOR.

/RECORDING BREAK/

/1A 3A/

28. INT. RUINED BUILDING. DAY.

34. 3 A / (TYSSAN IS STARING
MWS TYSSAN low f/g rt, DOWN INTO THE
pan up as he stands. HOLE.
Hold him to b/g
35. 1 A / AFTER A MOMENT,
MWS pillar HE BEGINS TO
TYSSAN in rt. UNWIND A LENGTH
Hold business. OF ROPE FROM
AROUND HIS WAIST.
Pull back with him as he WHEN HE HAS ENOUGH
moves rt FREE HE TIES THE
END TO A CONCRETE
BEAM AND BEGINS
TO PAY OUT MORE
ROPE.
- IT IS EVIDENT
THAT HE IS GOING
DOWN AFTER ROMANA
AND WE MUST
BELIEVE THAT HE
MEANS HER NO GOOD)

/RECORDING BREAK/

/CAM 3 to 3B /
/FLOATER A IN/

/1B 1C 3D 4B/

29. INT. UNDERGROUND CHAMBER. DAY.

47. 1 B to C / (GIVING UP ANY
Low MS ROMANA, pan her to ATTEMPT TO REACH
stand, pan her left, THE SHAFT ROMANA
pull back, pan rt as she STARTS TO LOOK
moves rt to wall (POS. 1C) AROUND HER 'PRISON'.

SHE SUFFERS A
SLIGHT BOUT OF
DIZZYNESS, A RESULT
OF RADIATION, AND
SHE LOOKS QUITE
UNWELL.

/3 to 3D/

THE THICK COBWEBS
AND MOULDERING WALLS
DO LITTLE TO BOLSTER
HER SPIRITS.

THERE IS THE SUDDEN
SOUND OF WHINING
MACHINERY. THE
NOISE MUFFLED BUT
QUITE LOUD. IT IS
DIFFICULT FOR ROMANA
TO LOCATE FROM WHICH
DIRECTION IT COMES.

SHE PRESSES HER EAR
FIRST TO ONE WALL
AND THEN ANOTHER,
FINALLY LOCATING
IT.

48. 4 B /
MCU ROMANA & wall

THE PITCH OF THE
MACHINERY RISES.

ROMANA PUTS HER
HANDS AGAINST THE
PLASTER OF THE WALL.
THE WALL IS VIBRATING
SLIGHTLY)

/TAPE PAUSE/

/1A 3B/

30. INT. RUINED BUILDING. DAY.

36. 3 B / (TYSSAN CHECKS
MS pillar and rope HIS ROPE AND
THEN BEGINS TO
LOWER HIMSELF
37. 1 A / INTO THE HOLE)
MWS TYSSAN
Hold business

/RECORDING BREAK/

/3 TO 3C/
/4 TO 4A/

/FLOATER A CLEARED/
/SWINGER B CLEARED/

31. INT. UNDERGROUND CHAMBER. DAY.

49. 4 B / (ROMANA STILL AT
MCU ROMANA. THE WALL. THE
Hold her as she moves to b/g MACHINERY SOUND
NOW PAINFULLY
LOUD.
50. 3 D /
O.S. ROMANA f/g left to THE PLASTER ON
wall b/g rt IS COVERED WITH A
WEB OF CRACKS. /
FRIGHTENED, ROMANA
BACKS TO THE
OPPOSITE WALL.
51. 4 B /
MCU ROMANA, pan her to PLASTER STARTS TO
b/g left FALL AND CHIP.
THE WALL SEEMS TO
BUCKLE INWARDS.
IT CRACKS AND FALLS
WITH A GREAT CLOUD
OF DUST THAT
ENVELOPES ROMANA. /
SHE COUGHS AND
SNEEZES, COVERING
HER FACE AGAINST
IT.
52. 1 C /
Low WS wall-Daleks push THE MACHINERY SOUND
thru it, pull back, pan lt, STOPS. THE DUST
as dalek thru frame to BEGINS TO SETTLE.
dalek f/g lft, ROMANA b/g ROMANA UNCOVERS HER
centre, dalek f/g rt FACE AND LOOKS TOWARD
THE LARGE GAPING HOLE.
53. 4 B /
MCU ROMANA WITH SUDDEN AND
SHOCKING SPEED,
TWO DALEKS MOVE
THROUGH THE HOLE
AND CROSS SWIFTLY
TO ROMANA PRESSING
HER BACK AGAINST
THE WALL WITH
THEIR 'ARMS')

54. 3 D DALEK: Do not move. Do not move.
2S Daleks profile You are our prisoner./ Do not move!
55. 1 C /
As before
56. 4 B /
As before

/TAPE PAUSE/

CUT INS:

57. 4 B /
CS ROMANA reacting to
daleks

/TAPE PAUSE/

58. 3 D /
3 close shots approaching
Daleks - varying angles

/RECORDING BREAK/

/1 to 1D
/4 to 4C
/3 to clear/

EP 1/RUN TK43/TELECINE SEQ. 13

Closing titles
dur:

S/I TJs:

TJ7	Doctor Who TOM BAKER
TJ8	Romana LALLA WARD
TJ9	Tyssan TIM BARLOW
TJ10	Commander Sharrel PETER STRAKER
TJ11	Agella SUZANNE DANIELLE Ian TONY OSOBA
TJ12	Dalek Operators CY TOWN MIKE MUNGARVAN Dalek Voice ROY SKELTON
TJ13	Incidental Music DUDLEY SIMPSON
TJ14	Special Sound DICK MILLS
TJ15	Production Assistant HENRY FOSTER Production Unit Manager JOHN NATHAN-TURNER Director's Assistant ROZ BERRYSTONE Assistant Floor Manager DAVID TILLEY

TJ16 Film Cameramen
PHIL LAW
Kevin Rowley
Steadycam
FRED HAMILTON
Film Recordist
GRAHAM BEDWELL
Film Editor
DICK ALLEN

TJ17 Studio Lighting
JOHN DIXON
Studio Sound
CLIVE GIFFORD
Technical Manager
JOHN DEAN
Senior Cameraman
ALEX WHEAL

TJ18 Visual Effects Designer
PETER LOGAN
Electronic Effects
DAVE JERVIS
Vision Mixer
NIGEL FINNIS
Videotape Editor
ALAN GODDARD

TJ19 Costume Designer
JUNE HUDSON
Makeup Artist
CECILE HAY-ARTHUR

TJ20 Script Editor
DOUGLAS ADAMS

TJ21 Designer
KEN LEDSHAM

TJ22 Producer
GRAHAM WILLIAMS

TJ23 Directed by
KEN GRIEVE
(c)BBC 1979

/RECORDING BREAK/